



WALKER'S QUARTERLY

JOHN (WARWICK)
SMITH

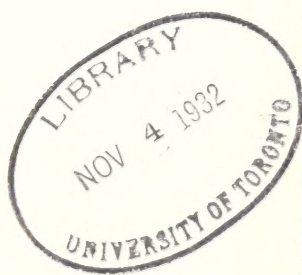
(1749-1831)

BY

BASIL S. LONG, M.A.



BY APPOINTMENT



WALKER'S GALLERIES, LTD.

118, NEW BOND STREET
LONDON, W. 1



Size $12\frac{1}{2} \times 17\frac{3}{4}$ ins.

CITARIO, ON THE BAY OF SALERNO

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No. 24

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JOHN SMITH

I.—LIFE.

JOHN SMITH, known as “Warwick” Smith, from having been patronised by Lord Warwick, was born at Irthington, Cumberland, a village some nine miles from Carlisle, on the 26th July, 1749. He was educated at St. Bees. Captain Gilpin, doubtless a relative of Sawrey Gilpin, R.A., sent him to study under the latter. About 1775 Smith was with Sawrey Gilpin at Sir Harry Harper’s, in Derbyshire.* Lord Warwick,† the second earl of a new creation, a “good-natured but capricious” man, then about twenty-nine years of age, and himself a keen draughtsman, happened to be staying with Sir Harry Harper, and having seen some sketches made at Matlock by Smith, he offered to send the latter to Italy. Gilpin consented, and Smith went to Italy in

* Farington’s *Diary*, 14.2.1797.

† George Greville, Earl Brooke of Warwick Castle, second Earl of Warwick, born at Warwick, 19th September, 1746; educated at Christ Church, Oxford, and at Edinburgh; married in 1771 Georgiana, daughter of Sir James Peachy, Bart., and in 1776 Henrietta, daughter of Richard Vernon, of Hilton, Staffs.; became F.R.S., 1767; F.S.A., 1768; was M.P. for Warwick, 1768-1773; one of the Lords of Trade, 1771; Recorder of Warwick, Lord Lieutenant of Warwickshire, 1795; Colonel of the Warwickshire Fencibles, 1795; died 2nd May, 1816.

1776. Lord Warwick supported him there for five years. Smith was not apparently the only artist whom Lord Warwick assisted in this manner, for a water-colour drawing of a landscape with figures, formerly in Dr. Percy's collection, which was sold after Lot 211 at Messrs. Sotheby's on the 13th May, 1925, was inscribed at the back, "Drawn by Wallis, who was sent to Italy by Lord Warwick"; it was catalogued under the name of G. A. Wallis. Paul Sandby, R.A., was also patronised by Lord Warwick.

Of Smith's activities during these five years in Italy but little is recorded. The British Museum has a drawing of the crater of Vesuvius which he made in 1778, and Captain Reitlinger has some rough sketches made in Italy during the same stay. Possibly Smith may have met John Robert Cozens, who was in Italy at this time.* At Rome he met Francis Towne, who had come out in 1780. Smith came back with Towne through Switzerland in the autumn of 1781.† Towne, according to Farington, was

* Italy was full of English artists at this time, and among those with whom Smith may have come in contact during this stay in that country were Thomas Banks, Richard Cooper, H. P. Dean, James Durno, H. D. Hamilton, Thomas Hardwick, Prince Hoare, James Jeffereys, Nathaniel Marchant, Jacob Moore, James Northcote, William Parry, William Pars, Sir John Soane and Henry Tresham.

† A. P. Oppé, in the Eighth Annual Volume of the Walpole Society, 1919-20, p. 97.

influenced by Smith's work, and Smith may have learnt something from Towne (*cf.* p. 20).

Apparently on his return to England, Smith made his headquarters at Warwick, though he probably undertook several tours in different parts of the country during the next few years. S. Middiman's *Select Views in Great Britain*, which was not completed till 1812, contains six engravings from drawings by Smith, representing views in the Lake District, Derbyshire, the Isle of Wight, and near Bath; the earliest of the engravings is dated 1st January, 1784, and others belong to that year and 1785, so it is probable that Smith delivered the drawings in or before 1783-4. We have seen that he was in Derbyshire about 1775; he may perhaps have visited the other places represented in Middiman's book between his return from Italy and 1784.

Smith was residing at Warwick in 1783, for the register of St. Mary's Church, Warwick, describes him as "of this parish" in recording his marriage by licence on the 6th February, 1783, "with consent of parents," to Elizabeth Gerrard, of Warwick. She was a minor, and therefore much younger than her husband, who was now thirty-three. The ceremony was performed by the vicar, the Rev. Marmaduke Mathews, and the witnesses were Thomas

Bentley and John Hands. The bride's first name is altered in the register from Sarah to Elizabeth.*

Apparently Smith visited Wales in the summer of 1784, for Mr. L. Kashnor has a view near Aberystwyth by him dated 3rd August, 1784, as well as one of Anglesea dated 1785.

In 1785 Smith set out once more for Italy, being accompanied on this occasion by the Earl of Warwick.† Their itinerary cannot be established, but the British Museum has drawings by Smith of scenes at or near Chamonix, all dated 1786, and the Victoria and Albert Museum has a view in the Valley of Chamonix of the same date. The tour does not seem to have been of long duration, for I have seen drawings by Smith of Welshpool, dated 1st July, 1786, and of Castle Dinas Bran, dated 5th July, 1786. This seems to prove that he had returned to England by that time.‡

* All this information about the marriage has been kindly supplied to me by Mr. Frank Ward of the White House, New Street, Birmingham. Farington's *Diary* for the 14th February, 1797, merely states that Smith married at Warwick on his return from Italy.

† It was not unusual for titled or wealthy persons to take artists with them on their travels. Pars went to Italy with Lord Palmerston, J. R. Cozens with William Beckford, Willey Reveley with Sir R. Worsley.

‡ These drawings, as well as 360 belonging to Mr. L. Kashnor, probably formed part of a collection of some seven hundred or more which were bought from the artist by Lord Warwick, but have since been dispersed among his heirs and their descendants, while many have been sold. The information as to Smith's Welsh tours is derived from the dates on these drawings. Most of the Welsh drawings measure about 6 inches by 9 inches.

His route in Wales led him through or near Bangor, Carnarvon, Snowdon, Crickhowel, Llanthony Priory, Beddgelert, Tan-y-Bwlch, the Vale of Festiniog and Traeth Mawr, where he was on the 19th July, 1786.

In 1787 he again toured in Wales, visiting successively Carreg Cennin Castle (13th July), Tan-y-Bwlch (18th), Whitsand Bay (22nd), Haverfordwest and Cardigan Priory, Fishguard and St. David's, Aberystwyth (26th), St. David's Head (28th), and the Devil's Bridge (August). The route seems rather involved, but I am assuming the dates to be correct. The Victoria and Albert Museum has a view on the Triente, Savoy, dated 1787, but it may, of course, have been based on an earlier sketch.

In 1788 he seems to have spent some time at or near Brecon, the Castle of which he drew on the 13th June and the 8th and 12th July; other views of this year in chronological order include Crickhowel (15th), Llanthony Priory (17th), Caerleon (19th), and Clifford Castle between Hereford and Hay (19th)—this last view suggesting by what route he returned to England.

In 1789 he may not improbably have revisited Italy, as there is a view of the Cascade of Terni, dated 1789.

In 1790 he again spent a few weeks in Wales, apparently visiting the neighbourhood of Scan-

freth (Skenfrith) Castle (11th June), Bronllys Castle (19th), Builth (20th), Aberystwyth (24th and 25th), Pont-y-Pair (6th July), Moel Siabod (6th), Conway River Falls (6th), Holyhead (9th), mines in Anglesea (9th and 10th), Amlwch (10th), Snowdon (13th), Clynnog Vawr, Bay of Carnarvon (14th), Criccieth and Pwllheli (15th), Llanelltyd Bridge, Barmouth (16th), Grosmont (17th) and Talgarth (19th).

It was on one of these tours, subsequent to 1788, that Smith was accompanied by Lord Warwick's brother, the Hon. Robert Fulke Greville (b. 1751, d. 1824), and Julius Cæsar Ibbetson (b. 1759, d. 1817), the well-known painter of genre subjects and animals. Ibbetson had been introduced to Lord Warwick and his brothers, the Hon. R. F. and Charles Greville, by Captain Baillie, the celebrated etcher and copyist of Rembrandt. Ibbetson had toured in Wales before 1788 with Lord Bute, who also patronised Francis Nicholson.* On the present occasion,† accompanied by Smith, he "collected abundant subject for his pencil, and visited many of the principal families, amongst whom was Mr. Johnnes (*sic*), of bibliomaniacal celebrity, at his delightful seat at Haffod (*sic*), where they

* See the Quarterly in this series on Francis Nicholson.

† J. C. Ibbetson, *An Accidence or Gamut, of Painting in Oil*, 1828, pp. vii., viii.

spent a considerable time, occasionally making excursive visits to various parts of the surrounding country." Thomas Johnes (b. 1748, d. 1816), the translator of Froissart, had gone to live at Hafod, an estate near the Devil's Bridge, about a dozen miles from Aberystwyth, in 1783. He greatly improved the estate and the lot of the local peasantry, and set up a private printing press. The mansion was destroyed by fire on the 13th March, 1807, and Johnes's library and manuscripts were thus lost.

Sir J. E. Smith published in 1810 a finely printed folio volume called *A Tour to Hafod*, which was illustrated with fifteen large aquatints by J. C. Stadler from water-colour drawings made by "Warwick" Smith many years before—perhaps on the occasion of the sojourn with Ibbetson.

For 1791 I have found no drawings by Smith of Welsh scenes. It is possible that Smith revisited Italy in this year. At all events, in 1792 was commenced the publication of *Select Views in Italy, with Topographical and Historical Descriptions in English and French*, illustrated with engravings of drawings by Smith.* The first volume was published for

* The places represented are the Lakes of Agnano, Albano, Amalfi, Assisi, Bologna, Capua, Florence, Genoa, Lake of Nemi, Lerici, Loretto, Naples, Narni, Paestum, Perugia, Posilipo, Pozzuoli, Rome, Salerno, Scylla, Siena, Spoleto, Terracina, Velettri and Volterra.

John Smith, William Byrne (b. 1743, d. 1805), the engraver, and John Emes (flourished c. 1786-1810), engraver and topographical draughtsman; the second for Smith, Byrne and J. Edwards. The book was dedicated to the Queen, and Henry Tresham, R.A. (b. 1750?, d. 1814), designed a vignette for the title-page. The engravers were Byrne, Emes, J. Landseer, W. Lowry, T. Medland, B. T. Pouncy, J. Roffe, J. Schuman, J. Shirt, J. Sparrow and W. Watts. The first plate was dated 2nd February, 1792, and the last 25th May, 1799.

In 1792, however, Smith made another extended tour in Wales, and from dated drawings he appears to have been in, at or near Anglesea (9th July, etc.), Beaumaris (10th), Llandegai (11th), Carnarvon (11th and 12th), St. Bride's Bay (13th), the Pass of Aberglaslyn and Llanberis (14th), Mynydd Mawr (15th), Beddgelert (16th), Harlech (18th), Barmouth (19th), Dolgelly (20th and 21st), the Mouth of the Dovey (22nd), Tregaron and Strata Florida (26th), Newcastle Emlyn (27th), Cardigan and Kilgerran (28th), Roche Castle (31st), Haverfordwest (1st August), the Rheidol Valley (3rd), Llanstephan and Llaugharne Castles (8th), Llandilo (11th), Llandovery (12th), Carreg Mowyn and the Vale of the Towy (13th).

There is a view by Smith of the Campagna, from Cumæ, dated 1792 or 1793, at the Victoria and Albert Museum. In 1793 he appears to have painted views at or near Moel Hebog (7th August), Beddgelert (8th), Llyn Gwynant and Pont Aberglaslyn (9th).

1794 is another blank, as far as Smith's movements are concerned. In this year appeared W. Sotheby's *Tour through Parts of Wales, Sonnets, Odes and other Poems. With Engravings from Drawings taken on the Spot, by J. Smith.* The preface states that "the author of the following Poems thinks proper to signify, that the present edition is published solely for the emolument of the artist, who has stamped a value on the descriptive parts of the Welsh Tour, by the embellishments of his accurate and masterly pencil." The aquatints* in this work were by S. Alken. "Some of these," says Roget, "have a fine feeling almost suggestive of Cozens."

In the summer of 1795 Smith revisited Wales, which by now he must have known pretty thoroughly. Dated drawings show that he

* The views are entitled: Remains of the Castle at Abergavenny; Caerfily Castle; Pont-y-Prid; Melincourt Cascade; Caraig-cennin Castle; Dinevawr Castle; Haverford West-Castle; Neivegal Sands, St. Bride's Bay; Pont-aberglaslyn; Snowdon, from Capel Careig; The Eagle Tower, Carnarvon Castle; Druidical Remains in Anglesey; Llangollen.

visited the following places or their neighbourhood :—Devil's Bridge (14th June), Raglan Castle (1st July), Newport (2nd), Carmarthen (9th), St. Bride's Bay and St. David's Head (10th), Vale of Towy (13th), Devil's Bridge (14th), Bwlch-y-Groes (20th), Criccieth, Traeth Mawr and Pwllheli (21st), Bardsey Island (23rd), the top of Snowdon (26th), Pont Aberglaslyn and Beddgelert (27th), and the Menai Strait (28th). Probably Smith then went to Italy, for the British Museum has a drawing of the Bridge of Augustus at Rimini, dated 1795, and the Victoria and Albert Museum views of Rome, Tivoli (with autumn tints), and the coast near Castiglione, bearing the same date. It may have been on this occasion that Smith met the Duke of Sussex at Naples (*see* below, page 14).

1796 is blank again.

In 1797 Smith undertakes another Welsh tour. On the 27th July he makes five drawings—the Vale of Penanmaen, Yspytty Jevan, a view on the Llugwy, and two of Dolwyddelan Castle. On the 2nd of August he is near Carnarvon, on the 3rd at Llanberis, on the 6th in Anglesea, on the 8th at Pont Aberglaslyn and Beddgelert, on the 11th at (or near) Dolgelly, Cader Idris (which he climbs) and Barmouth, on the 14th at Towyn and near Merioneth, on the 16th at Tallyllyn and Cader Idris again ; on

the 17th he climbs Bwlch-y-Groes and makes five drawings near it and Bala. For 1798 there is a drawing of Cader Idris dated 20th July.

The years 1799-1800 are again blank. A drawing of Capel Curig, dated 1801, without the day of the month, suggests the possibility of a visit to Wales in that year. The next dated drawing I have found is that of the Val d'Aosta, Piedmont, 1803, in the Victoria and Albert Museum, but it may, of course, have been painted from an earlier sketch.

The Society of Painters in Water-Colours, often known as the Old Water Colour Society, and now officially styled the Royal Society of Painters in Water Colours, was formed in 1804. Smith expressed himself as favourable to its foundation, but declined at first definitely to join the Society, owing apparently to his unwillingness to incur financial liability. The Society proving a success, however, Smith allowed himself to be elected an associate on the 30th December, 1805. He still retained his cautious attitude for a time, preferring not to exhibit in 1806, but the exhibition of that year was again a success, and Farington records on the 24th June that Smith now meant to belong to the Society. In 1807 he bursts into the Society's exhibition with nineteen drawings, one of which, a view of the Colosseum, etc., was, in Sir George Beau-

mont's opinion,* the best in the room. Opinions differed, however, as to the merits of his contributions, for Smith who had been a precursor, was now being outstripped in power and technique by some of the younger men. His work was arousing adverse criticism in other directions. A publisher, Davis, for instance, "expressed much dissatisfaction at several of Smith's views in Cornwall; particularly that of *a mine*,—which appeared like a Sand-pit, whereas He sd. a mine with machinery, might be made a very grand subject."†

In 1806 Smith again visited Wales, for there are drawings of views at or near Llanberis, Snowdon and Capel Curig, dated 8th June, 1806, and Snowdon and Beddgelert, dated 9th June, 1806. On this latter date Smith seems to have climbed Snowdon again, as one of the drawings is a view "on Snowdon." Dr. H. Guillemard has a view of the Santa Casa, Loretto, by Smith, dated 1806.

On the 14th July, 1806, Smith took part in a convivial gathering of the Neapolitan Club at the Thatched House Tavern, St. James's Street. This club consisted of persons who had known Augustus Frederick, Duke of Sussex (1773-1843), sixth son of George III., at Naples. Beau

* Farington's *Diary*, 8.5.1807.

† Farington's *Diary*, 5.12.1807.

Brummell seems to have been a member of the club. At the dinner in question, which was evidently a merry occasion, the Prince of Wales—who sang, Sidney Smith and Henry Angelo were among the guests. Angelo gives a good account of the meeting in his *Reminiscences* (1830, Vol. II., pp. 10 *et seq.*).

Smith's exhibits in 1807 were mostly views in Italy and Switzerland. They were probably worked up from pre-war sketches. We now find him definitely living in London at 7, St. George's Row, Oxford Street, but it is probable that he had removed from Warwick to the metropolis some time before this.

Jealousy was caused by Smith's copious contributions to the Society's exhibition, because the profits were divided according to the artist's valuations of their works, and it was thought that Smith would get an undue share.

In the following year he showed only thirteen drawings, in 1809 twelve, in 1810 fourteen; but in 1811 he contributed twenty-one, which was his high-water mark. His subjects continued to be a mixture of views in Great Britain and on the Continent. It is difficult to trace with certainty his various tours, for, like his contemporaries, he was constantly working up drawings from earlier sketches; for instance, in 1822 he exhibited a view of Rome from a

drawing made in 1781. It seems likely, however, that in common with many other English artists, he visited France in 1814, and it is not improbable that, in spite of his increasing age, Switzerland and Italy saw him again more than once in the subsequent years. Among his drawings were views of Elba and Corsica, but like all of those engraved in Sir Richard Colt Hoare's *Tour through the Island of Elba*, 1814, except a view of Porto Ferrajo, they may have been based on drawings by Hoare.

It is doubtful if Smith ever visited Spain, but in 1816 he exhibited a drawing called "Convent of Benedictines, at Mont Serrat, in Spain." Several of his drawings represent country seats, such as Longleat and Fonthill Abbey.

In 1810 appeared Sir J. E. Smith's *Tour to Hafod*, referred to above (p. 9), with aquatints after earlier drawings by "Warwick" Smith.

In 1812 a split occurred in the Society, as in view of the failing receipts, which had been affected by the war, some of the members wished to admit oil paintings to its exhibitions, while others desired that it should remain a water-colour society pure and simple. The Society was dissolved on the 3rd December, and reconstituted soon after. Smith, who elected to remain, was appointed Secretary on the



THE TOWER OF THE CLIFF

17th December, under the presidency of Francis Nicholson.

In 1814, 1817 and 1818 Smith was President of the Water Colour Society; in 1816, its Secretary; and in 1819 and 1821-22, its Treasurer. He twice received a premium from the Society, viz., in 1809 and 1821. The latter resulted in Smith's "General View of the City and Bay of Naples" (p. 36), which "was painted in consequence of Mr. Smith receiving the sum, which is allotted by the Society at the close of each Season, for the purpose of inducing the Artist to undertake a Work of elaborate composition for the ensuing Exhibition."

Few details are known concerning Smith's last years. In 1814 or 1815 he removed from St. George's Row to 25, Bryanston Street—a Georgian house which can still be seen in the neighbourhood of the Marble Arch. He exhibited for the last time in 1823. In 1825 R. Bowyer published, in his *Fac-similes of Water Colour Drawings from the works of British Artists*, a fine aquatint from a view of Fountains Abbey by Smith, but it is probable that the drawing was of an earlier date.

It is not known when Smith left Bryanston Street, but his death, on the 22nd March, 1831, occurred in Middlesex Place, Marylebone Road. It may be surmised that his longevity was in

part due to a constitution strengthened by his frequent tours and mountain climbing in his earlier years. He was buried in the vault under St. George's Chapel, Uxbridge Road, "by the little row of houses," says Roget, "which contained his old studio and those of Paul Sandby and Tom Girtin, between whose schools of painting he had in a former age fashioned a connecting link."

Sir Richard Colt Hoare, Bart., was a pupil of Smith, and pays a tribute to him in his *Tour through the Island of Elba*, 1814, in which he refers to the love of drawing, imbibed at an early period of his life and improved under Smith's directions.



Size 15 x 19 ins.

TIVOLI, EVENING

By permission of L. G. Duke, Esq.

HIS WORK.

Smith was primarily a topographical draughtsman, that is to say, his drawings are almost always views of definite places, and not ostensibly compositions. Very occasionally he produced works of another kind, as in 1818, when he sacrificed to a prevailing vogue, and exhibited "Banditti in a Cavern."

There is, however, reason to suppose that Smith amended nature considerably in his drawings of localities. Farington, writing in his *Diary* on the 18th September, 1808, says, with reference to a drawing of Chester, "I found that Smith in His view taken near the point I fixed upon Had omitted the Cathedral, & paid so little attention to the forms of other public buildings which He did introduce that it was scarcely possible to ascertain what He intended to represent. His view was in every respect incorrect." Sir J. E. Smith, in his *Tour to Hafod*, 1810, p. 11, says with reference to one of the illustrations, "the artist has, for some reason of his own, drawn the house of a much larger proportion, compared with the surrounding landscape, than the original."

Smith's early drawings, such as the "Vesuvius" of 1778 at the British Museum, are

of little merit, but he soon afterwards developed his characteristic style, which struck his contemporaries as something new. Its novelty probably consisted in its naturalistic rendering. Hitherto much of British water-colour art had been tinged with the formality which characterised the eighteenth century. The drawings of Sandby, for instance, often convey an echo of the classical landscape of Claude and Poussin. Other phases of landscape painting were imbued with a certain exoticism, due to the influence of foreign exemplars and alien drawing-masters such as Tillemans, Goupy, Pillement, Zuccarelli and Grimm. Alexander Cozens was a classicist ; Richard Wilson was Italianised ; Farington was an anglicised Canaletto ; Greenwood, Serres and the Cleveleys took Dutchmen for their models. J. R. Cozens and the Rev. William Gilpin were all poetry.

Smith studied the work of Claude and Poussin, but did not usually imitate them. Mr. L. G. Duke has a fine view of Tivoli by Smith, which is composed rather formally, and recalls the classical landscape. Part of it is outlined with the pen, much in the manner of Francis Towne, whom he met in Italy. But Smith broke away to a considerable extent from prevailing influences. He was on the whole more naturalistic in his outlook than his contem-

poraries, and he adopted a different technique by abandoning, though not entirely at first, the "tinted drawing"—in which light and shade were laid in with washes of Indian ink before colour was applied—and by colouring his landscapes more nearly in accordance with the hues of nature. A writer in Ackermann's *Repository of Arts*, 1812* said, "Smith was the first artist who attempted to unite depth and richness of colour, with the clearness and aerial effect of Cozens. He studied the paintings of Claude de Lorraine, Poussin, and other eminent Italian artists, with great attention, and thereby rendered himself master of the principles of his art. Thus prepared, Smith made excursions amidst the beautiful, the wild, and the grand scenery of Italy, and explored these classic regions that had been trodden by the painters whose works he had recently contemplated: here he made studies in colour of the effects of nature, and acquired that power which raised him much above his competitors. Splendour of colour and richness of effect had not yet been exhibited by any professor of his department; the richness of Smith's hues surprised and delighted every lover of the art. Indeed, it may with truth be said, that with this artist the first epoch of painting in water colours originated."

* Vol. VIII., p. 260.

“In tinted drawings,” wrote Julius Cæsar Ibbetson (1759-1817), “no one, I believe, ever came so near the tint of nature as Mr. John Smith ; they (*sic*) will always retain their value, when the dashing, doubtful style has been long exploded, in which everything appears like a confused dream of nature.”*

John Landseer, in his *Review of Publications of Fine Arts*, 1808, says, “Mr. John Smith first discovered, and taught the junior artists the rationale of tempering their positive colours with the neutral grey formed by a mixture of red, blue, and yellow ; that this grey, constituted of all the primary colours, would harmonize with any, and form a common bond of concord for all ; and that, tempered with a little more or less of warm or cool colour, as time, climate or season might require, it became the air tint, or negative colour of the atmosphere which intervened between the eye and the several objects in a landscape. Others may have been the first to teach the minor arts of touching a tree, or granulating a rock or an old wall, but these things, however estimable, are very inferior things to the discovery and promulgation of PRINCIPLE. Others may have taught the existence of aerial perspective, Smith shewed on what principles it depended, and to how simple

* See *An Accidence or Gamut, of Painting in Oil*, 1828, p. 11.



Size 6, x 4, ins.

TERRACINA

By permission of the Victoria and Albert Museum, London

a mode of practice these principles were reducible; and be it remembered, that this practice of Mr. Smith, which we have in few words endeavoured to describe, is not a thing of fashion which another novelty will set aside, but is really a scientific development of fundamental principle, such as both the Royal Society and Royal Academy should honour him for.”*

A writer in Arnold's *Library of the Fine Arts*† says, “It is due to this ingenious draughtsman of the old school, to assign to him the credit of being the first who successfully aimed at producing that force in water-colours which assumed the appearance of a *picture*, properly designated, some of his Italian scenery, although the *chiaroscuro* was prepared with grey, being tinted almost up to the force of oil painting. . . . His most successful works, though not many in number, certainly surpassed in the union of light, shadow, and colour, all that had been produced before.”

George Barret (1767?-1842), the water-colour painter, wrote a few years later: “Drawings during a long previous period were made simply with Indian-ink. After the outline, in some

* *The Review of Publications of Art*, No. II., June, 1808.

† I., 1833, p. 311.

instances, had been carefully marked out with a pen, they were then slightly washed with a few colours, and these were called washed or stained drawings. Smith, however, . . . greatly improved upon this meagre style of colouring by first forwarding his subjects with a grey tint composed with blue, red, and yellow, so far as to produce the general effect, having previously subdued the white paper, from the horizon downwards, with a slight wash of the same tint. His drawings thus prepared, he proceeded to colour them with a degree of force that had never been attempted before, in a chaste style, as he possessed an excellent eye, and a strong feeling for the true and sober hues of Nature. Turner, at a subsequent period, made some beautiful small drawings for the late Dr. Munro, nearly, I believe, in the same way ; but he soon afterwards commenced with pure colours upon the principle of painting, when the great superiority of his drawings, both for richness of colour, depth of tone, and artist-like treatment, soon became apparent. . . . This led the way to the great improvements made in water-colour painting of late years, and since the establishment of the Water Colour Society, now in the thirty-first year of its existence, this style, which I trust is still progressively improving, has been, with some exceptions, adopted, and

may now very justly lay claim to the title of painting.”*

Smith seems usually to have sketched in his landscapes with pencil before applying colour. He often obtained depth of colour by superimposing wash on wash. In the majority of his drawings the foreground is dark, often brown. Yellowish tints very often occur in his masses of foliage. Most of his work was done on smooth paper. His figures, while adequately indicated, are, as a rule, mere *Staffage*, and lack the individuality which distinguishes many of those in the contemporary works of Dayes, Rooker, Payne, the Maltons, and others. He often signed and dated his drawings at the back, but many are signed in front, *e.g.*, *J. Smith* or *JS* in monogram.

Smith's work is varied in scope and intention. His earlier drawings are mostly simple and unpretentious. Some of them, *e.g.*, the *Salerno* (1786) at the British Museum, are reminiscent of J. R. Cozens, though warmer in colour. He preferred serene themes, but sometimes attempted dramatic effects of storm. Like Glover, he was very skilful in suggesting sunlight and mist, and he managed in masterly fashion the successive planes of landscape and

* G. Barret, *Theory and Practice of Water-Colour Painting*, 1840, pp. 30-31.

the recession of atmosphere. His later drawings often show more sweeping lines than the more meticulous efforts of his earlier period, though technically he did not make much progress after the turn of the century. He had the misfortune to outlive his vogue, and to see himself outstripped by greater artists, who were probably indebted to his pioneering. He remains, however, an important figure in the history of British water-colour painting, and no historical collection of works of this school can be considered complete unless his art is represented.



Size 20 1/2 x 30 ins.

VAL D'AOSTA - PIEDMONT

Dated 1894 at base

Painted by J. M. W. Turner, 1894

List of Exhibits at the Old Water-Colour Society.

The spelling of the catalogues is followed.

1807.

5. Inside of a cavern, with cattle, a view of nature in the bay of Salerno, kingdom of Naples.
31. General view of the Coleseum, Arch of Constantine, and Baths of Titus, from Mount Palatine, Rome.
37. Distant view of St. Peter's, and the Vatican Palace at Rome.
48. Cittario, a small fishing village, near Amalfi, in the bay of Salerno.
51. Gordale Scarr, an extraordinary chasm in the neighbourhood of Skipton, Yorkshire.
72. General view of Fonthill Abbey, Wiltshire.
78. General view of the Pays de Valais, and course of the Rhone, from above Martigny, Switzerland.
144. The source of the Arveron, from the glaciers of Monterrvert, valley of Chamouny, Switzerland.
167. Tivoli, near Rome.
178. General view of Rome.
189. Clum Castle, Shropshire.
190. Distant view of Snowden (*sic*), North Wales.
207. Ruins of an ancient monument, usually called the tomb of the Horatii and Curatii.
214. The convent of La Trinita, near La Cava, kingdom of Naples.

1807.

- 233. An hermitage near La Cava, kingdom of Naples.
- 249. The shore of Posilipo, and part of the city of Naples.
- 250. Ruins of the Claudian Aqueduct in the Campania of Rome.
- 279. A hermit in his cell, at his evening devotions. Scene from nature in the Appenines.
- 292. View at Terracina, on the road between Rome and Naples.

1808.

- 80. Ruins of the Temple of Venus, on the coast of Baia, near Naples.
- 83. General view of the castle and town of Windsor.
- 94. Convent near Perugia.
- 128. On the great terrace, Windsor.
- 144. Beeston Castle, Shropshire.
- 177. Part of the City of Bologna.
- 178. Convent near Amalfi.
- 190. Convent at Vietri, near Salerno.
- 196. Islands in the Bay of Salerno, where the galley slaves are confined.
- 215. Ponte Lucana, near Tivoli.
- 272. Remains of the Claudian Aqueduct in the Campania of Rome, with cattle.
- 282. Besoni, in the lake of Lugano.
- 316. Vico Varro, near Tivoli, in the Appenines.

1809.

- 178. Rhudlan Castle, in the vale of Clwyd, N. Wales.

1809.

- 195. Bradby Hall house, in its present unfinished state.
- 210. View in Bradby Hall Park, Derbyshire.
- 235. A cedar tree in Bradby Hall Park, planted in the year 1676.
- 276. The gamekeeper's lodge in Bradby Hall Park, Derbyshire.
- 282. View of Bradby Hall Farm, in Derbyshire.
- 294. Near Amalfi, in the bay of Salerno.
- 305. An hermitage near Frescati (*sic*), twelve miles from Rome.
- 315. Otranto, in the bay of Salerno.
- 321. A convent in the Appenines, near Salerno, in the kingdom of Naples.
- 333. View of a mill in ruins, in Bradby Hall Park, Derbyshire.
- 339. Castle and town of Joinville, in France.

1810.

- 52. Near *Port Hamel*, Island of Anglesey.
- 57. Looking across the Menai, from the Island of Anglesey, towards Penmaenmewr (*sic*).
- 59. From the Park at Plassnewyd, Island of Anglesey.
- 61. Looking across the Menai, from the Island of Anglesey, towards Snowdon, North Wales.
- 68. A Forest Scene with Cattle.
- 74. Beaumaris Castle, Island of Anglesea, North Wales.
- 78. Caernarvon Castle from the Water.
- 83. Distant View of Plassnewyd, in the Island of Anglesey, and the surrounding Scenery.

1810.

- 95. Eagle Tower, Caernarvon Castle.
- 151. Villa in the Campania of Rome.
- 153. In the Neighbourhood of Naples.
- 174. Beau Desert, near Litchfield (*sic*).
- 307. Plassnewyd, in the Island of Anglesey.
- 311. Plassnewyd, in the Island of Anglesey.

1811.

- 40. In the Park at Clovelly Court.
- 73. Clovelly Court, North Devon, the Seat of Sir James Hamlyn, Bart. with the surrounding Scenery and distant View of Lundy Island.
- 81. Bishop's Court, near Exeter, the Seat of the Rt. Hon. Lord Graves.
- 126. View down the Menai towards Caernarvon, from the Grounds at Veynol, the Seat of Thomas Asheton Smith, Esq.
- 247. On Exmoor, Devon.
- 250. Clovelly Harbour, Bay, etc., and distant View of Lundy Island.
- 253. Torr Steps on the River Bal, near Dulverton, Somersetshire.
- 259. Harlech Castle, North Wales.
- 281. Dawlish, Devonshire.
- 291. Barnstaple, North Devon.
- 294. On the River Bal, near Dulverton.
- 297. Pixton, near Dulverton, in Somersetshire, a Hunting Seat, belonging to the Rt. Hon. Lord Porchester.
- 300. Porlock, Somersetshire,



Size 16 $\frac{1}{2}$ x 14 $\frac{1}{4}$ ins.

THE PALAZZO CHIGI, LERICI

By J. B. Rossini et F. G. D'Alto, Esq.

1811.

- 315. The Rocks at Tenby, South Wales.
- 316. A Cottage Ornée, Back of the Isle of Wight.
- 322. Clovelly Court, and the adjacent Country, near Biddeford (*sic*), N. Devon.
- 342. In the Park at Clovelly Court, North Devon.
- 349. Mr. Garrow's Cottage at Pegwell Bay, near Ramsgate.
- 355. Clovelly, a small Fishing Town, on the North Coast of Devonshire.
- 359. Lymouth (*sic*), North Devonshire.
- 363. Torr Quay in Torbay, Devon.

1812.

- 58. Chudleigh Rocks, Devonshire.
- 81. An extensive View over the Country near Agri-
gentum, in Sicily, in which are seen Remains
of the ancient Temples of *Concord*, of *Juno*, and
of *Hercules*—Morning.
- 94. The Castle and Cathedral, at Durham.
- 220. Bologna in Italy.
- 264. City of Florence.
- 299. City of Berne, Switzerland.
- 307. La Santa Casa at Loretto, Italy.

1813.

- 18. Careig Cennin Castle, Near Llandilo, South Wales.
- 48. View of a Welsh Church, Conway, North Wales.
- 77. A Bridge on the Pass over Mount Simphon from
the Pays de Valais in Switzerland into Italy.
- 82. View near Snowdon, North Wales, a Sketch.

1813.

- 114. A General View of the City and Bay of Naples, with the surrounding scenery, including the Castle of St. Elmo, Palace of Capo de Monte, Mount Vesuvius and the Sites of the Ancient Cities of Herculaneum and Pompeia (*sic*), with the opposite shores of Sorrento.
- 138. Fonthill Abbey, Wiltshire, the Seat of William Beckford Esq.
- 152. Near the Falls of the River Conway, North Wales.
- 187. A Scene in the Alps, on descending from the Grand St. Bernard into Italy.

1814.

- 4. The Town of Ferrajo, on the Island of Elba, the place allotted by the Allied Sovereigns for the future Residence of Bonaparte.
- 8. The Coast and Fort of Ferrajo, on the Island of Elba.
- 22. Fort l'Ecluse, situated on the banks of the Rhone, in the Road from Geneva to Lyons.
- 101. Remains of the Temple of Diana, on the Coast of Baia, near Naples.
- 130. A Scene in the Appennines, between Milan and Genoa.
- 154. Descending from Mont Simplon, in Switzerland, to Domo d'Ossala (*sic*), situated on the Lago Maggiore.
- 164. Near the Porto del Popolo, at Rome; in the Distance are the Villas Milani and Madama.
- 165. The Town of Geneva, in Switzerland, taken from the Banks of the Rhone, below the Junction with the Avern (*sic*).

1814.

- 169. The Castle and Town of Joinville (*sic*), in France, situate in that part of Champagne, recently occupied by the Allied Armies.
- 170. A distant View of St. Peter's Church and the Vatican Palace, at Rome.
- 181. Remains of the Temple of Diana, on the Coast of Baia, near Naples.
- 182. View of the Appennines, between Bologna and Florence.
- 185. Perte du Rhone, or Pont de Lucelle, on the road between Geneva and Lyons. This small bridge separates the territory of France from Savoy. The river Rhone is here lost under the rocks, finding a subterraneous passage, and rises again below the bridge with considerable violence and agitation.
- 275. City of Laon, in France, recently occupied by the Army of Marshal Blucher.
- 283. Scene in the Apennines, near Salerno, in the Kingdom of Naples.

1815.

- 314. Capel Cerrig and distant view of Snowdon, North Wales.
- 320. Distant View of Fonthill Abbey, from the Downs, above Hindon.

1816.

- 215. Convent of Benedictines, near La Cava, in the Kingdom of Naples.
- 223. Remains of an amphitheatre at Taormina, in Sicily, Mount Etna in the Distance.
- 262. In the Bay of Salerno.

1816.

- 284. Convent of Benedictines, at Mont Serrat, in Spain.
- 319. Longleat, in Wiltshire, the Seat of the Marquis of Bath.

1817.

- 214. Bologna, as seen from the Convent of St. Michele in Bosco, with the Plains of Lombardy in the Distance, looking towards Venice.
- 217. Cortona, Italy.
- 218. The Holy House at Loretto.
- 221. The Old Bridge and Port of the City of Florence.
- 238. View from the Summit of Snowden, North Wales, looking down the Peninsula towards Bardsey Island and St. George's Channel.
- 244. Chapel of St. Bruno, near the Convent of La Grande Chartreuse, in France.
- 255. Navarin, on the Coast of the Morea ; the Ancient Pylos.
- 262. General view of the Bay and Town of Porto Ferrajo, in the Island of Elba ; a Promontory of the Island of Corsica in the extreme Distance.
- 266. The Town of Majore, in the Bay of Salerno, Italy.
- 274. Town and Lake of Lugano, in Lombardy.
- 289. Caernarvon Castle, North Wales.

1818.

- 297. Sheep.
- 304. The Approach to Clovelly Court, North Devon, from a Sketch by Lady Hamlyn Williams.
- 321. Banditti in a Cavern.

1818.

- 337. Gipsies. A Scene from Nature, in Switzerland.
- 340. View in the Appennines above Tivoli.

1819.

- 158. Mont Blanc, in Switzerland, as seen from the Valley of Salenche.
- 231. In the Gardens at Stourhead, Wilts, the Seat of Sir Richard Colt Hoare, Baronet.
- 270. On the South Shore of the Island of Caprea (*sic*), in the Bay of Naples.

1820.

- 307. The Town of Caprea, in the Island of Caprea, Bay of Naples.
- 320. The Town of Amolfi (*sic*), in the Bay of Salerno, Kingdom of Naples.
- 329. Convent on the Grand St. Bernard, Pays de Valais, Switzerland.
- 330. Mount Sion, Pays de Valais, Switzerland.
- 353. Bridge on the old Road over Mont-Simplon—a Sketch.

1821.

- 42. The Lake and Town of Lugano in Lombardy.
- 43. Approach to the City of Como, from Milan.

1822.

- 18. A general View of the Coliseo, the Arch of Constantine, and Remains of the Claudian Aqueduct, as seen from the Ruins on Mont Palatine, at Rome.

1822.

19. Interior View of the Coliseo, at Rome, as it remained in the Year 1781.
35. A General View of the City and Bay of Naples, from the heights above *Capo di Monte*. On the right is the Castle of *St. Elmo* and Carthusian Convent; on the left Mount Vesuvius and Village of *Portici*, the site of the ancient *Herculaneum*; further on the promontory, is *Pompeii*, and the furthest distance comprehends the shores of *Sorrento* and Island of *Caprea*.

(This picture was painted in consequence of Mr. SMITH receiving the sum, which is allotted by the Society at the close of each Season, for the purpose of inducing the Artist to undertake a Work of elaborate composition for the ensuing Exhibition.)

68. View in the Chaija at Naples, including *Pizzi Falcone*, the *Castello del' Ovo* and distant shores of *Sorrento* across the Bay.

1823.

164. South Gate of the Town of Conway, North Wales.
208. Remains of Mæcenæ's Villa, the Cascatelli, and Villa D'Este, at Rivoli.
210. Mont Blanc, from Salenche.
211. General View of the City of Naples, in which is seen the *Castello del' Ovo*, the Castle of St. Elmo, and Carthusian Convent — in the extreme distance the Camaldoli Convent of Franciscans. — View taken from the foot of Vesuvius.
227. Cascade on the Side of the Lake of Lugano in Lombardy.

1823.

- 282. La Cava, on the Road to Salerno, kingdom of Naples.
- 286. Caldicot Castle, Monmouthshire.
- 290. City of Salerno in the Kingdom of Naples.
- 297. Ruins of Pæstum in Calabria.

Water-Colour Drawings by John Smith in the British Museum.

The Source of the Rhone.

Signed and dated "J. Smith, 1786."

$6\frac{3}{4} \times 10$ inches.

Glacier des Bossons, Chamouni.

Signed and dated "J. Smith, 1786."

$6\frac{7}{8} \times 10$ inches.

Bridge of Augustus, Narni.

$6\frac{3}{4} \times 9\frac{5}{8}$ inches.

Cascade of Terni.

Signed and dated "J. Smith, 1789."

$7 \times 9\frac{7}{8}$ inches.

Near Salerno.

Signed and dated "J. Smith, 1786."

$6\frac{3}{4} \times 10\frac{1}{8}$ inches.

In the Gulf of Salerno.

Signed and dated "J. Smith, 1786."

$6\frac{3}{4} \times 9\frac{3}{4}$ inches.

Vesuvius from San Gregorio.

$6\frac{5}{8} \times 9\frac{1}{2}$ inches.

Bay of Pozzuoli.

$6\frac{5}{8} \times 9\frac{5}{8}$ inches.

Crater of Vesuvius.

Inscribed on the back "Crater of Mount Vesuvius, in 1778."

$6\frac{1}{2} \times 9\frac{5}{8}$ inches.

Bridge of Augustus, Rimini, 1795.

$6\frac{3}{4} \times 9\frac{3}{4}$ inches.

Naples, from Capo di Monte.

$6\frac{1}{2} \times 9\frac{5}{8}$ inches.

Vietri.

$6\frac{1}{2} \times 9\frac{3}{4}$ inches.

Sermoneta.

$6\frac{1}{2} \times 9\frac{1}{2}$ inches.

Siena.

$6\frac{3}{4} \times 9\frac{3}{4}$ inches

Perugia.

$6\frac{3}{4} \times 9\frac{3}{4}$ inches.

Arco Felice, Cuma.

$6\frac{3}{4} \times 9\frac{3}{4}$ inches.

Water-Colour Drawings by John Smith in the Victoria and Albert Museum.

*The Valley of Chamonix, 1786.

$6\frac{3}{4} \times 10$ inches.

*On the Triente, Savoy, 1787.

$6\frac{5}{8} \times 9\frac{3}{4}$ inches.

*The Campagna, with the Lucrine Lake, from Cumæ,
1793.

$6\frac{5}{8} \times 9\frac{3}{4}$ inches.

*Tivoli, 1795.

$6\frac{5}{8} \times 9\frac{3}{4}$ inches.

Porta Tiburtina (now Porta di San Lorenzo), Rome,
1795.

$6\frac{5}{8} \times 9\frac{3}{4}$ inches.

*Coast near Castiglione, 1795.

$6\frac{5}{8} \times 9\frac{3}{4}$ inches.

Val d'Aosta, Piedmont, 1803.

$20\frac{3}{8} \times 32$ inches.

Terracina.

$6\frac{5}{8} \times 9\frac{3}{4}$ inches.

*Distant View of Windsor Castle.

$5\frac{3}{4} \times 8\frac{1}{2}$ inches.

*Windsor Castle, from the level of the Thames.

12×18 inches.

* Sometimes on loan in the country.

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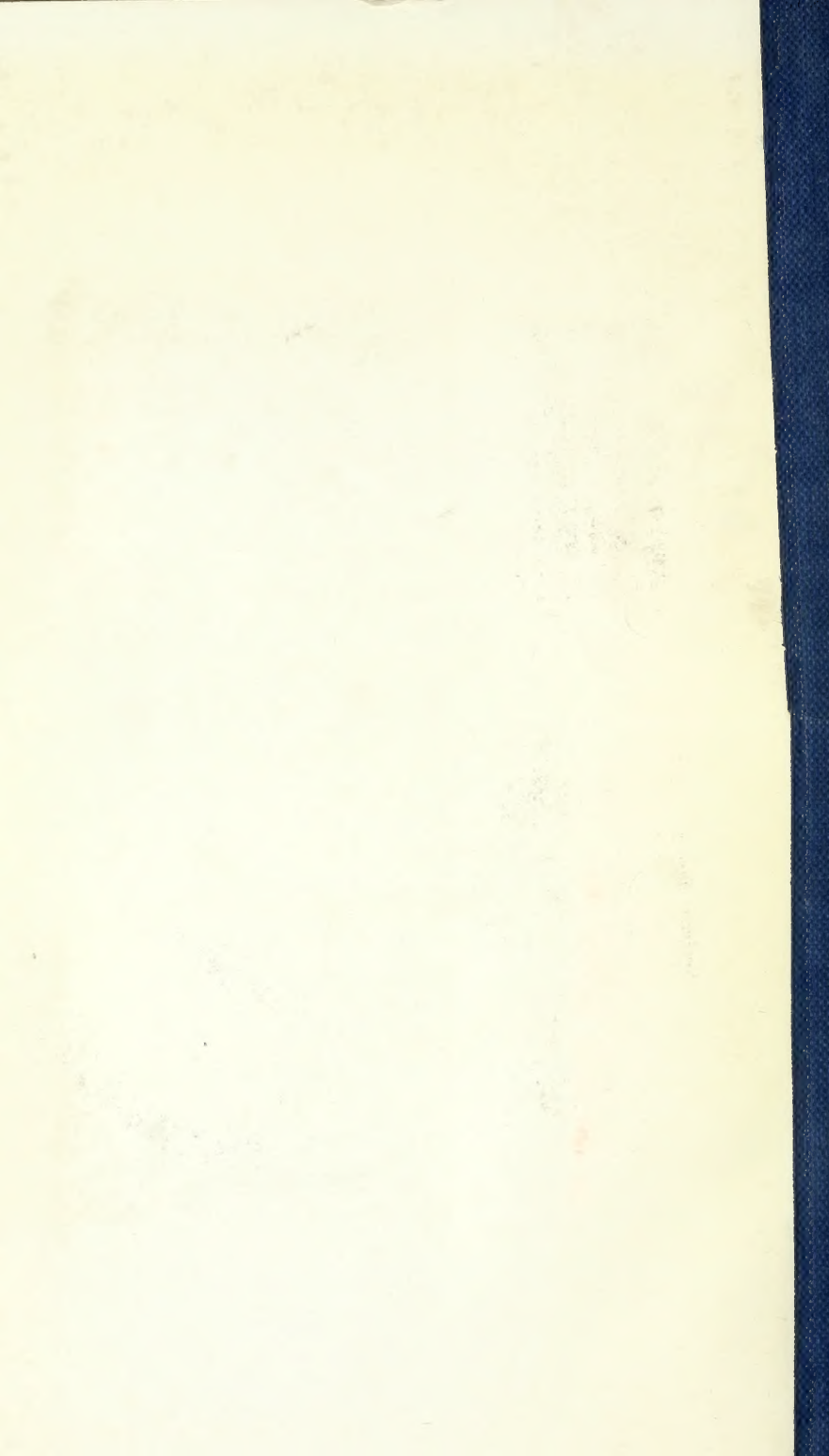
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